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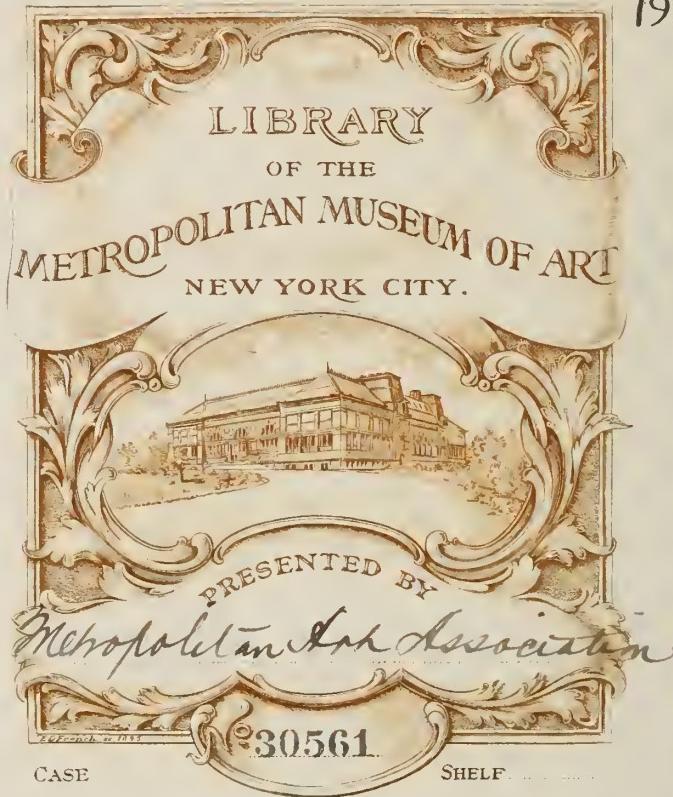


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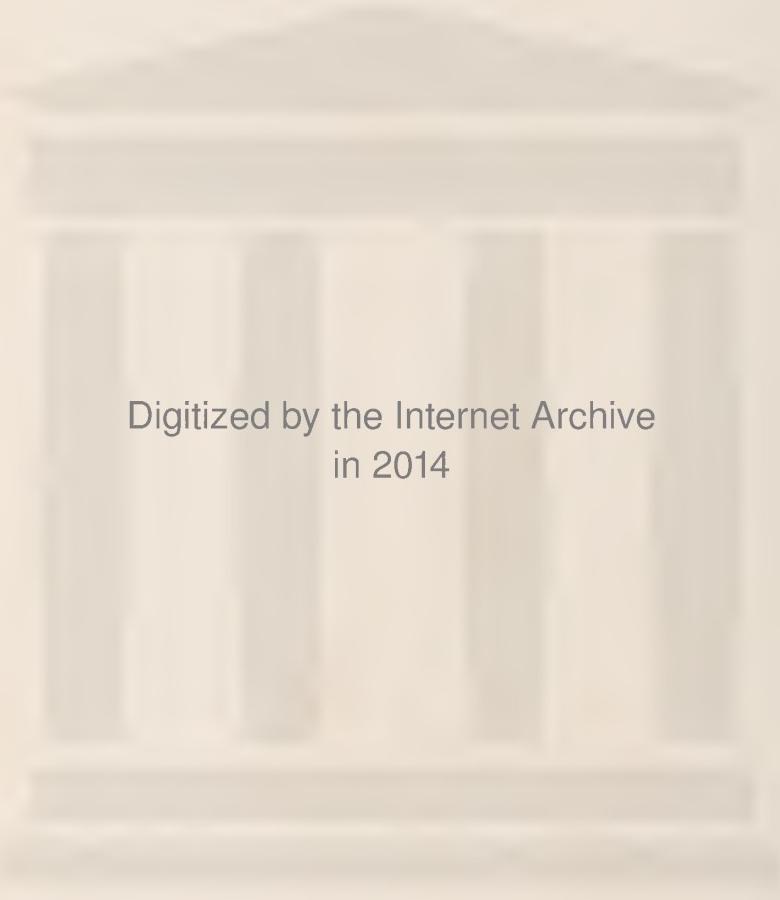
Q  
1915







Collection  
of  
Shojiro Nomura  
of Kioto



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Ancient Japanese and Chinese Brocades  
Japanese Color Prints  
The Collection of  
**Shojoiro Nomura**  
of Kioto

*Nishiki and Kinran Brocades and Tapestries*  
From 1400 to 1812

*Rare Prints in Early Impressions*  
(Some from the Hayashi Collection)

By

Harunobu, Buncho, Hiroshige, Kiyonaga, Koriusai, Masanobu,  
Shuncho, Shunko, Shunyei, Toyoharu, Toyokuni, Utamaro

With a Kakemono Painting dating from the 13th Century of  
Buddha in Gold on a Red Background

To be sold

Tuesday Afternoon and Evening, March 16, 1915  
At 2:30 and 8:15 o'clock

On Public Exhibition from March 6th, at  
**The Anderson Galleries**

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METROPOLITAN ART ASSOCIATION  
Madison Avenue at Fortieth Street, New York

## CONDITIONS OF SALE

1. All bids shall be **PER LOT** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
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7. **TERMS CASH.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale will be resold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such resale.
8. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for \$1.00.

## THE ANDERSON GALLERIES Metropolitan Art Association

MADISON AVENUE AT FORTIETH STREET, NEW YORK  
TELEPHONE, MURRAY HILL 7680

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## NOTE

Kesa signifies the ceremonial robe of a Buddhist Priest. It is usually formed of forty-eight pieces, and the strips are arranged in the form of a rice field, symbolical with the growing of the seed of benevolence among mankind. Tradition has it that Buddha wore only cast-off rugs, and this explains the fact that the Kesa is made of small pieces sewed together. In Japan, where Buddhism was understood in its highest sense, an elaborate ritual was developed. Rich brocades and embroideries were eagerly sought after for Kesa and Altar Cloths. Indeed, we owe the preservation of many of the wonderful brocades of early Chinese and Japanese production to the fact that the costly material was reduced in value by cutting up and making into the Kesa and Ohi (or one-strip Kesa of the Jodo and Shinshu sects). Had they been kept complete in width and length as woven they would have been used in various luxurious purposes and entirely lost to us.

The Ohi is a narrow strip worn in connection with the Kesa. It is passed over the left shoulder across the breast and under the right arm, signifying adoration of Buddha's preaching, uncovering the right shoulder.

The present collection has occupied the attention of Mr. Nomura for the past fifteen years. It is believed to be one of the best collections of ancient textile weaving ever brought to this country, illustrating the historical development and varieties of weave and design.

The prints which make up the evening sale are notable for condition and impression, and are of unusual rarity.

# Ancient Japanese and Chinese Brocades Japanese Color Prints

The Collection of  
**SHOJIRO NOMURA**  
of Kioto

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## FIRST SESSION

Tuesday Afternoon, March 16th, 1915, at 2:30 o'clock

*Lots 1 to III—Brocades and Tapestries*

- 1 KIN-SHUCHIN (IMPERIAL LOOM). OHI OR PRIEST'S SHOULDER BAND.  
Known as Kurofune-gire (Black Boat) Ohi. Hishigata (checkered) pattern, with chrysanthemum crests in five colors and gold on a deep blue ground. Date, Keicho period (1596-1614).  
*Length, 63 inches; width, 10½ inches.*
- 2 KARA-ORI OHI (NISHIJIN LOOM).  
Pattern: Howo birds in black, white and shaded green, on a ground of floral design in a variety of colors, on delicate brown field. Date, Kan-yei period (1624-1643). *Length, 63 inches; width, 13 inches.*  
One of the finest examples in this collection.
- 3 MOYOGI-NISHIKI OHI (NISHIJIN LOOM).  
Pattern: Stork and cloud with dragon medallion in five colors and gold, on a subdued grass green ground. Date, about 1710.  
*Length, 60 inches; width, 11½ inches.*
- 4 KIN-SHUCHIN OHI (NISHIJIN LOOM).  
Pattern: Tessen Karahana, in green, red and gold, on a brown ground. Date, about 1655. *Length, 68 inches; width, 12 inches.*

5 KINRAN OHI (SAKAI LOOM).

Tessen Karahana (arabesque of the tessen flowers), in gold on a rich blue ground. Date, Tensho period (1573-1591).

*Length, 65 inches; width, 12½ inches.*

6 NISHIKI OHI (NISHIJIN LOOM).

Pattern: Sakura Kuzushi (conventional cherry flowers) in gold and three colors, on a subdued red ground. Date, about 1650.

*Length, 64 inches; width, 12½ inches.*

7 NICHO (OR COLORED SILK) KINRAN OHI (FROM THE IMPERIAL LOOM OF NISHIJIN KIOTO).

Pattern: Dragon in medallion and spray of chrysanthemum in five colors and rich gold, on an apple green ground. Date, about 1650.

*Length, 61 inches; width, 11½ inches.*

8 BANREKI NISHIKI KESA (MING DYNASTY MANNER). COPIED AT NISHIJIN LOOM.

Pattern: Wang-Li dragon and cloud in five colors and silver, on dark blue ground. Date, about 1600.

*Length, 6 feet, 5 inches; width, 3 feet, 9 inches.*

9 KINRAN KESA OR PRIEST'S ROBE (SAKAI LOOM).

Pattern: Botan Karahana (arabesque of peony flowers), in gold on a faded red ground. Date, about 1555.

*Length, 6 feet; width, 3 feet, 4 inches.*

10 ARISUGAWA-ORI KESA (NISHIJIN LOOM).

Pattern: Stork and cloud, in five colors, on a light brown ground. Date, about 1700.

*Length, 6 feet, 7 inches; width, 3 feet, 8 inches.*

11 NISHI KESA (NISHIJIN LOOM).

Pattern: Conventional lotus and peony flowers, in three colors and gold, on a faded red ground. Date, about 1650.

*Length, 6 feet, 6 inches; width, 3 feet, 8 inches.*

12 ITO-NISHIKI KESA (NISHIJIN LOOM).

Pattern: Floral design with vine. Subdued five colors on a blue ground. Date, about 1650.

*Length, 6 feet, 6 inches; width, 3 feet, 8 inches.*

13 SHIJIRA NISHIKI ALTAR COVER.

Pattern: Tessen Karahana, in five colors and silver, on deep blue ground. Date, about 1700. *26 inches square.*

14 NISHIKI ALTAR COVER (NISHIJIN LOOM).

Pattern: Nanban Karahana (Indian peony design), in seven colors and gold, on a green ground. Date, 1802. *26 inches square.*

15 NISHIKI ALTAR COVER (NISHIJIN LOOM).

Pattern: Peony and lion medallion, in three colors and gold, on old red ground. Date, 1809. *26 inches square.*

16 NISHIKI KESA (NISHIJIN LOOM).

Pattern: Dragon and cloud design, in seven colors and gold, white ground. Date, 1700.

*Length, 6 feet, 5 inches; width, 3 feet, 8 inches.*

17 ITO-NISHIKI (NISHIJIN LOOM).

Pattern: Shokko moyo (hexagonal, floral design), in five colors, on light brown ground. Date, 1750.

*Length, 6 feet, 8 inches; width, 3 feet, 6 inches.*

18 NICHO KINRAN KESA (IMPERIAL LOOM IN KIOTO).

Pattern: Sixteen petals imperial chrysanthemum crests and orchid in white and gold, on a red ground. Date, 1725.

*Length, 6 feet, 11 inches; width, 3 feet, 9 inches.*

The imperial crest is forbidden to be used save for the Royal family; red circles were painted over the crests.

19 NISHI KESA (NISHIJIN LOOM).

Pattern: Howo birds and Kiri flowers in five subdued colors and silver, on deep green ground. Date, 1675.

*Length, 6 feet, 6 inches; width, 3 feet, 6 inches.*

20 NISHIKI KESA (NISHIJIN LOOM).

Pattern: Banreki dragon and cloud, in seven colors and gold, on old red ground. Date, about 1725.

*Length, 6 feet, 6 inches; width, 3 feet, 9 inches.*

- 21 KINRAN KESA (NISHIJIN LOOM).  
Pattern: spray of kiku and cherry in gold on deep blue ground.  
Date, 1700.      Length, 6 feet, 9 inches; width, 3 feet, 5 inches.
- 22 TSUZURE NISHIKI ALTAR COVER (TAPESTRY).  
Pattern: Ten-Nin and lotus flowers, polychrome weaving on gray-brown ground. Date, 1700.      32 inches square.
- 23 TSUZURE NISHIKI ALTAR COVER (TAPESTRY).  
Pattern: Sacred Pheasant with fuyo flowers; stork in lotus and iris pond. Bright polychrome weaving. Date, 1750.      27 inches square.
- 24 TSUZURE NISHIKI ALTAR COVER (TAPESTRY).  
Pattern: Howo bird with peony, stork and lotus. Beautiful polychrome color weaving. Date, 1700.      27 inches square.
- 25 TSUZURE NISHIKI ALTAR COVER (TAPESTRY).  
Pattern: Dog-fu and lotus in various blue and yellow tones.  
Date, 1600. (Stained.)      50 inches square.
- 26 KARA-ORI OHI (NISHIJIN LOOM).  
Diamond pattern, Narihira-Bishi (favorite pattern of Prince Narihira), in five colors, on subdued red ground. Date, Gen-na period (1615-1623).      Length, 62 inches; width, 12½ inches.
- 27 KANAJI NISHIKI OHI (NISHIJIN LOOM).  
Pattern: Dragon medallion and cloud in five colors, on gold background. Date, 1700.      Length, 63 inches; width, 12 inches.
- 28 NISHIKI OHI (NISHIJIN LOOM).  
Pattern: Dragon and cloud in five colors and gold, on rich red ground. Date, 1775.      Length, 63 inches; width, 12 inches.
- 29 NISHIKI OHI (NISHIJIN LOOM).  
Pattern: Large chrysanthemum flowers with leaves, in various green and pink colors and gold, on white ground. Date, 1700.      Length, 63 inches; width, 12 inches.

30 NISHIKI OHI (NISHIJIN LOOM).

Pattern: Kikko design with Howo and dragon in five colors and gold, on red ground. Date, 1700.

*Length, 63 inches; width, 12 inches.*

31 ORANDA-ORI KESA (DUTCH ORIGIN).

Pattern: Nanban Karahana (East Indian arabesque), in colors on old white ground. Date, about 1700.

*Length, 6 feet, 6 inches; width, 3 feet, 7 inches.*

32 NISHIKI KESA (NISHIJIN LOOM).

Pattern: Dragon and floral medallions in colors and gold, on deep blue ground. Six heavenly corners are ornamented by rare purple Kinran woven with six figures of Deities in gold. Date, about 1675. *Length, 6 feet, 6 inches; width, 3 feet, 7 inches.*

33 NISHIKI KESA (NISHIJIN LOOM).

Pattern: Mirror medallion of dragon in five colors and gold, on coral red ground. Date, 1700.

*Length, 6 feet, 11 inches; width, 3 feet, 7 inches.*

This specimen is one of the most costly Nishijin textiles.

34 BETSUORI NISHIKI KESA (SPECIAL ORDER).

Pattern: Conventional wave with coral branches and precious stones, in bright polychrome colors and gold. Date, about 1750.

*Length, 6 feet, 6 inches; width, 3 feet, 6 inches.*

35 NISHIKI KESA (NISHIJIN LOOM).

Pattern: Banreki dragon and cloud, in seven subdued colors on brown ground. Date, 1700.

*Length, 6 feet, 8 inches; width, 3 feet, 8 inches.*

36 NISHIKI KESA (NISHIJIN LOOM).

Pattern: Chrysanthemum and peony, in colors and gold, on old red ground. Date, 1700.

*Length, 6 feet, 10 inches; width, 3 feet, 6 inches.*

37 YEZO NISHIKI OHI (NISHIJIN LOOM).

Pattern: Dragon and wave in colors, on purple ground. Date, 1800. *Length, 63 inches; width, 12½ inches.*

Worn by Buddhist priests of the highest rank.

38 KANAJI NISHIKI OHI (NISHIJIN LOOM).

Pattern: Arabesque of East India peony flowers in colors, on gold ground. Date, 1750. Length, 63 inches; width, 11½ inches.

39 NISHIKI ALTAR COVER (NISHIJIN LOOM).

Pattern: Chrysanthemum and feather coat in colors on deep green ground. Date, Temmei period (1790). 52 inches square.

40 KARA-ORI ALTAR COVER (NISHIJIN LOOM).

Pattern: Peony flowers in full bloom in polychrome colors, on light brown ground. Date, Kanbun period (1661-1672). 41 inches square.

41 NISHIKI ALTAR COVER (NISHIJIN LOOM).

Pattern: Large peony and chrysanthemum flowers in various subdued colors and silver, on deep green ground. Date, 1700. 39 inches square.

42 NISHIKI ALTAR COVER (NISHIJIN LOOM).

Pattern: Conventional floral design, in five colors, on old red ground. Date, 1725. 27 inches square.

43 ITO-NISHIKI ALTAR COVER (NISHIJIN LOOM).

Intricate shokko pattern. Brown and green medallions, on deep blue ground in a mosaic effect. Date, 1700.

23 inches square.

44 NISHIKI KESA (NISHIJIN LOOM).

Pattern: Howo bird medallions and peony, in five colors, on a superb old red ground. Date, 1700.

Length, 6 feet, 8 inches; width, 3 feet, 9 inches.

45 NISHIKI KESA (NISHIJIN LOOM).

Pattern: Peony and chrysanthemum flowers in five colors and gold, on dark blue ground. Date, 1700.

Length, 6 feet, 5 inches; width, 3 feet, 8 inches.

46 KARA-ORI KESA (NISHIJIN LOOM).

Known as Tatewaku pattern, with stork medallion in five colors, on dark green ground. Date, about 1596.

Length, 6 feet, 8 inches; width, 3 feet, 9 inches.

Earliest stage of Nishijin textile.

47 NISHIKI KESA (NISHIJIN LOOM).

Pattern: Spray of chrysanthemum, plum and peony flowers in gold, on a faded red ground. Date, 1600.

*Length, 6 feet, 6 inches; width, 3 feet, 6 inches.*

48 NISHIKI KESA (NISHIJIN LOOM).

Pattern: Banreki dragon and cloud in seven colors and gold, on light brown ground. Date, 1700.

*Length, 6 feet, 5 inches; width, 3 feet, 8 inches.*

49 ITO-NISHIKI KESA (NISHIJIN LOOM).

Pattern: Tessen Karahana (arabesque of tessen flowers) in five soft colors, on deep blue ground. Date, 1675.

*Length, 6 feet, 8 inches; width, 3 feet, 8 inches.*

50 SHUCHIN OBI (ANCIENT LADY'S SASH).

Pattern: Howo birds in pairs, in five soft colors and gold, on shippo black ground. Date, 1850.

*Length, 13 feet, 4 inches; width, 27 inches.*

51 KINRAN OBI (NISHIJIN LOOM).

Pattern: Kikio Karahana in gold on cream ground.

*Length, 13 feet, 4 inches; width, 27 inches.*

52 NISHIKI KESA (NISHIJIN LOOM).

Pattern: Banreki dragon and cloud in five colors on old red ground. Date, 1725.

*Length, 6 feet, 5 inches; width, 3 feet, 6 inches.*

53 SHIJIRA NISHIKI KESA (NISHIJIN LOOM).

Pattern: Dragon and cloud in five colors and silver, on dark blue ground. Date, 1675.

*Length, 6 feet, 8 inches; width, 3 feet, 9 inches.*

54 NISHIKI KESA (NISHIJIN LOOM).

Shokko pattern known as turtle-back lattice, which signifies longevity. Floral crests are profusely woven in every reserve. Five soft colors and gold, on superb tone of old green background. Date, 1700.

*Length, 6 feet, 11 inches; width, 3 feet, 9 inches.*

- 55 RARE YEZO NISHIKI OHI (WOVEN BY INO).  
Dragon and cloud pattern in five colors and cloth of gold. (Worn.)  
Date, 1650. *Length, 4 feet, 11 inches; width, 11 inches.*
- 56 NISHIKI OHI (NISHIJIN LOOM).  
Floral pattern in five colors and gold, on old red ground. Date,  
1700. *Length, 5 feet; width, 11 inches.*
- 57 NISHIKI ALTAR COVER.  
Nanban Karahana in seven colors and gold, on red brown ground.  
Date, 1750. *26 inches square.*
- 58 NISHIKI ALTAR COVER.  
Shokko pattern in five colors and gold, on rich red ground. Date  
1775. *36 inches square.*
- 59 NISHIKI ALTAR COVER.  
Botan Karahana in seven colors on red. Date, 1800.  
*26 inches square.*
- 60 SHIROJI NISHIKI KESA (NISHIJIN LOOM).  
Pattern: Sacred dragon and cloud in seven colors and gold, on  
white ground. Date, 1700.  
*Length, 7 feet, 2 inches; width, 3 feet, 9 inches.*
- 61 NISHIKI KESA (NISHIJIN LOOM).  
Magnificent Japanese pattern of stork and cloud in seven colors  
and gold, on old rose ground. Date, 1675.  
*Length, 6 feet, 4 inches; width, 3 feet, 7 inches.*  
NOTE—The following 29 numbers are Chinese textiles woven by the order  
of the Japanese Court during the dynasties of Sung, Yueng and Ming, and  
are among the rarest in existence.
- 62 TOH-KINRAN OHI (CHINESE YUENG DYNASTY).  
Pattern: Botan Karahana, known as celebrated Ozurn or “large  
vine” with large peony flowers and leaves, woven in molten gold  
tone, on old rose background.  
*Length, 4 feet, 4 inches; width, 12 inches.*
- 63 TOH-KINRAN OHI (CHINESE YUENG DYNASTY).  
Pattern: Kiku Botan Karahana with large vines. Golden tone  
on faded old rose ground. *Length, 5 feet, 2 inches; width, 12 inches.*

64 TOH-KINRAN OHI (CHINESE YUENG DYNASTY).

Pattern: Ren Karahana, celebrated lotus vines. Glorious golden tone on subdued old rose ground.

*Length, 5 feet, 5 inches; width, 12 inches.*

65 KO-KINRAN OHI (CHINESE SUNG DYNASTY).

*Length, 5 feet; width, 11 inches.*

The pattern is known as Nicho Zuru or double-lined vine of Indian peony, which is held as among the finest Chinese textiles in existence. A wonderful golden tone shows against a cream white ground. In Japan this Kinran is sometimes called Honganji-gire, as that famous temple in Kioto was the only monastery that was wealthy enough to possess it.

66 YAKE-GIRE OHI (CHINESE YUENG DYNASTY).

Pattern: Botan Karahana of small vine.

*Length, 5 feet, 6 inches; width, 12 inches.*

\*The gold threads used in this textile and the art of the weaving are lost to posterity. Very rare example of superb gold and rose.

67 YAKE-GIRE KESA (CHINESE YUENG DYNASTY).

Pattern: Botan, Kiku and Ren Karahana. Superb molten gold, on old rose ground. *Length, 6 feet, 9 inches; width, 3 feet, 9 inches.*

68 SUNG DYNASTY GINRAN ALTAR COVER.

Pattern: Ren Karahana, in faded silver on old rose ground.

\*One of oldest Chinese textiles in existence. *20 inches square.*

69 TOH-KINRAN ALTAR COVER (CHINESE EARLY MING).

Pattern: Botan Kiku Karahana. Glorious gold weaving (floral) on old rose ground. *53 inches square.*

70 TOH-KINRAN KESA (CHINESE MING DYNASTY).

Pattern: Ren Karahana or arabesque of lotus flowers, in gold on rich red ground. *Length, 7 feet; width, 3 feet, 7 inches.*

71 KARA-ORI NISHIKI OHI (CHINESE MING DYNASTY).

Pattern: Floral design with golden cloud. Deep blue ground. *Length, 5 feet, 6 inches; width, 12 inches.*

72 SHIJIRA-NISHIKI OHI (CHINESE MING DYNASTY).

Pattern: East India peony flower, in five colors, on subdued old rose ground. *Length, 5 feet; width, 12 inches.*

73 KARA-ORI NISHIKI OHI (CHINESE MING DYNASTY).

Pattern: Botan and Kiku Karahana, with shippo design.

\*Beautiful pink and green tone. *Length, 5 feet; width, 11 inches.*

74 KARA-ORI NISHIKI OHI (CHINESE EARLY SUNG).

Pattern: Botan and Kiku Karakusa in five colors and gold, on old rose ground. *Length, 5 feet, 1 inch; width, 13 inches.*

\*This example is the oldest Chinese weaving extant in Japan at present.

75 WANG-LI PERIOD NISHIKI OHI (MING DYNASTY).

Pattern: Chinese Imperial dragon and cloud, in seven colors and cloth of gold on deep blue ground.

\* Magnificent specimen. *Length, 4 feet, 11 inches; width, 12 inches.*

76 KARA-OR NISHIKI OHI (LATE MING DYNASTY).

Pattern: Large chrysanthemum flowers in five colors and silver, on subdued blue ground.

*Length, 4 feet, 9 inches; width, 11½ inches.*

77 WANG-LI PERIOD NISHIKI KESA (MING DYNASTY).

Sacred dragon pattern in five colors and silver, the latter entirely disappeared from age, leaving traces of an oxydise.

*Length, 7 feet; width, 3 feet, 11 inches.*

\* One of rarest and most costly Ming productions in the superb vermillion tones that surpass any textile in the world.

78 MING DYNASTY NISHIKI KESA.

Sumptuous Botan Karahana in polychrome colors and gold, on blue ground. *Length, 7 feet; width, 4 feet.*

\* Exceedingly rare.

79 KANG-HSI PERIOD NISHIKI KESA.

Known as Toh-Ito Nishiki. Botan Karakusa in seven colors, on Monji Tsunagi white ground.

\* Exceedingly rare example. *Length, 6 feet; width, 3 feet, 7 inches.*

80 KARA-ONI NISHIKI KESA (KANG-HSI PERIOD).

Celebrated Shokko pattern; floral crests in white, pink, brown and gold, on subdued green ground.

*Length, 6 feet, 8 inches; width, 3 feet, 10 inches.*

- 81 TOH-ITO-NISHIKI KESA (KANG-HSI PERIOD).  
Pattern: Botan and Kiku crests in polychrome colors on light brown ground.      *Length, 5 feet, 11 inches; width, 3 feet, 3 inches.*
- 82 TOH-ITO-NISHIKI KESA (KANG-HSI PERIOD).  
Pattern: Nanban Karahana (East India peony flowers), in polychrome colors on rich old rose ground.  
                        *Length, 6 feet; width, 3 feet, 10 inches.*
- 83 TOH-ITO-NISHIKI KESA. (KIEN-LUNG PERIOD).  
Chrysanthemum and peony medallions, in rich polychrome colors on old white ground.  
                        *Length, 7 feet; width, 3 feet, 10 inches.*
- 84 TOH-ITO-NISHIKI KESA (KANG-HSI PERIOD).  
Superb example of Botan Karahana on red ground in wonderful preservation.      *Length, 6 feet, 6 inches; width, 3 feet, 7 inches.*
- 85 TOH-ITO-NISHIKI KESA (KIEN-LUNG PERIOD).  
Poppy flowers and leaves in five colors on white ground.  
                        *Length, 6 feet, 6 inches; width, 3 feet, 8 inches.*
- 86 TOH-ITO-NISHIKI OHI (KIEN-LUNG PERIOD).  
Shokko pattern in polychrome colors on light brown ground.  
                        *Length, 5 feet; width, 12 inches.*
- 87 TOH-ITO-NISHIKI ALTAR COVER (KANG-HSI PERIOD).  
Stork and cloud in five colors, on white ground.    *26 inches square.*
- 88 TOH-SHUCHIN KESA (EARLY MING DYNASTY).  
Chrysanthemum crests in gold on pale purple sayagata ground.  
                        *Length, 6 feet, 5 inches; width, 3 feet, 7 inches.*
- 89 KARA-ORI-NISHIKI KESA (KING-LUNG PERIOD).  
Botan Karakusa in polychrome colors and gold, on green ground.  
                        *Length, 6 feet, 5 inches; width, 3 feet, 6 inches.*
- 90 KARA-ORI NISHIKI OHI (KANG-HSI PERIOD).  
Dragon and medallion in five colors and gold, on light brown ground.  
                        *Length, 4 feet, 8 inches; width, 11 inches.*

- 91 OLANDA-GIRE KESA (DUTCH ORIGIN).  
Eagle and parrot pattern, in green, yellow and white, on old rose ground. Date, about 1650.  
*Length, 6 feet, 3 inches; width, 3 feet, 7 inches.*
- 92 KINRAN OHI (SAKAI LOOM).  
East India peony on double vine in gold, on blue ground. Date, about 1600.  
*Length, 5 feet; width, 12 inches.*
- 93 NOMOTO KINRAN OHI (EARLIEST NISHIJIN LOOM).  
Rimbo and cloud pattern in gold, on ivory white ground. Date, 1600.  
*Length, 5 feet; width, 11 inches.*
- 94 KINRAN OHI (SAKAI LOOM).  
Rimbo, Kiku and cloud pattern in gold, on old rose ground. Date, 1600.  
*Length, 5 feet; width, 12 inches.*
- 95 NOMOTO KINRAN KESA (NISHIJIN LOOM).  
Rimbo wheel pattern in gold, on deep blue ground. Date, 1600.  
*Length, 5 feet, 6 inches; width, 3 feet, 7 inches.*
- 96 BLACK AND GOLD KINRAN KESA (NISHIJIN LOOM).  
Archaic shippo pattern. Date, about 1700.  
\* Costly specimen. *Length, 7 feet, 3 inches; width, 3 feet, 6 inches.*
- 97 KINRAN ALTAR COVER (NISHIJIN LOOM).  
Pattern: Sengai Nami, flower and leaves in shape of wave, in gold on dark green ground. Date, about 1750.  
*3 feet, 10 inches square.*
- 98 NICHO OR COLORED SILK, KINRAN OHI (NISHIJIN LOOM).  
Peony in medallion in four colors and gold, on red ground. Date, about 1600.  
*Length, 5 feet; width, 11 inches.*
- 99 KINSHA-ORI (STIFF SILK) OHI (NISHIJIN LOOM).  
Pattern: Senmen (fan) on gold hemp leaf, in five colors on a dark gray ground. Date, about 1650.  
*Length, 5 feet; width, 12 inches.*

100 NISHIKI OHI (NISHIJIN LOOM).

Pattern: Tenjio, resembling the ceiling of Nikko shrine, in rich colors and gold, on a superb red ground. Date, about 1750.

*Length, 5 feet; width, 11 inches.*

101 NISHIKI OHI (NISHIJIN LOOM).

Pattern: Kenrin design in green, pink and white colors on dark green ground. Date, about 1750.

*Length, 5 feet; width, 11 inches.*

102 NISHIKI OHI (NISHIJIN LOOM).

Shokko pattern, the form of tortoise shell in rich colors and gold, on a dark blue ground, forming a beautiful mosaic effect. Date, about 1750.

*Length, 5 feet, 3 inches; width, 12 inches.*

103 NISHIKI OHI (NISHIJIN LOOM).

Dragon, phœnix and iris in medallion with clouds, in five colors and gold, on subdued red ground. Date, about 1675.

*Length, 5 feet; width, 12 inches.*

104 NISHIKI OHI (NISHIJIN LOOM).

Spray of peony and chrysanthemum in five colors and gold, on beautiful tone of red. Date, about 1675.

*Length, 5 feet, 8 inches; width, 12 inches.*

105 KANAJI NISHIKI ALTAR COVER (NISHIJIN LOOM).

Floral pattern in medallion in seven colors, on red and gold ground. Date, about 1700.

*26 inches square.*

\* Very costly example.

106 NISHIKI ALTAR COVER (NISHIJIN LOOM).

Spray of peony in seven colors and gold, on light green ground. Date, about 1700.

*26 inches square.*

107 NISHIKI ALTAR COVER (NISHIJIN LOOM).

Dragon and clouds in subdued tone of old red and ivory. Date, about 1650.

*3 feet, 2 inches square.*

108 NISHIKI KESA (NISHIJIN LOOM).

Dragon and clouds in seven colors and gold, on old red ground. Date, about 1700.

*Length, 6 feet, 2 inches; width, 3 feet, 7 inches.*

109 NISHIKI KESA (NISHIJIN LOOM).

Kiku and Botan Karahana, with vine in various colors and gold, on superb old red ground. Date, 1700.

*Length, 7 feet, 2 inches; width, 3 feet, 9 inches.*

\* Very rare specimen.

110 YEZO NISHIKI KESA (INA LOOM).

Wang-Li dragon and clouds, in five colors and gold threads, on beautiful green ground. Date, about 1650.

*Length, 6 feet, 7 inches; width, 3 feet, 5 inches.*

111 NISHIKI KESA (NISHIJIN LOOM).

Celebrated shokko pattern in five colors and gold, on red ground. Date, 1700. *Length, 7 feet; width, 3 feet, 7 inches.*

111a NISHIKI BROCADE (NISHIJIN LOOM).

Pattern: Imperial dragon and cloud in five colors and gold, on green ground. Date, 1700. *Length, 77 inches; width, 26 inches.*

111b GINRAN BROCADE (NISHIJIN LOOM).

Pattern: Shippo or seven jewels in silver threads, on buff ground. Date, 1700. *65 inches square.*

111c TOH KINRAN KESA (CHINESE KANG-HSI).

Pattern: Arabesque of lotus flowers in gold, on old rose background. Date, about 1685.

*Length, 5 feet, 5 inches; width, 3 feet, 8 inches.*

111d TSUZURE ALTAR COVER (NISHIJIN LOOM).

Buddhist angel and lotus flowers, polychrome colors on brown ground. Date, about 1700. *20 inches square.*

## SECOND SESSION

Tuesday Evening, March 16th, 1915, at 8:15 o'clock

*Lots 112 to 217*

### Japanese Color Prints

#### BUNCHO IPPETUSAI

Flourished about 1764-1801; his work rivals that of his master, Shunsho, and is quite rare. (See also No. 217)

- 112 WATER CARRIER BEFORE A TEA-HOUSE.

Hossoye form, in fine condition.

(See Illustration.)

- 113 ACTOR REPRESENTING A TRAVELLING MERCHANT WITH A BABY.

Hossoye form, in good condition.

\*A splendid example with a fine yellow tone.

(See Illustration.)

- 114 DANJURO AS A YOUTH WITH A TOY HORSE UNDER PLUM BLOSSOMS.

Hossoye form in fine condition.

\*An unusually fine "tan" color.

(See Illustration.)

- 115 ACTOR REPRESENTING AN OTOKODATE.

Hossoye form, in fine condition.

- 116 GROUP OF GIRLS AND A YOUNG MAN AT THE GATE OF NYENO TEMPLE.

Chuban form, in fine condition.

\*An attractive and unusual print by this artist; see No. 217.

#### CHOKI

Flourished 1773-1805, noted for the grace of his prints

- 117 A YOUNG GIRL STUDYING.

Hashiraye form.

\*From the Hayashi Collection, in perfect condition.



No. 112. BUNCHO  
Water carrier before a  
tea-house



No. 113. BUNCHO  
Actor as a traveling  
merchant



No. 114. BUNCHO  
Danjuro as a youth with  
toy horse

#### GAKUTEI

Worked from about 1800 to 1840

#### 118 A RARE SET OF SURIMONO IN TWELVE PIECES.

The famous beauties and temples of Yedo.

\*Each represents a beauty of Yedo, in a famous temple of the Capital, with a sign of the Zodiac.

HARUNOBU: 1705-1770

The great artist of the Torii School, famous for his prints of women

#### 119 YOUTH FREEING A NIGHTINGALE TO PLEASE O-SEN, THE FAMOUS BEAUTY.

Chuban (square) print, in fine condition.  
(See Illustration.)

#### 120 MOTHER ARRANGING MOSQUITO NET OVER HER CHILD'S BED.

Chuban (square) form, in fine condition.

#### 121 MOTHER AND CHILD WATCHING THE WINNOWING OF RICE IN THE MOONLIGHT.

Chuban (square) print, in fine condition.

#### 122 O-SEN, THE CELEBRATED BEAUTY, LEADING A BULL.

Chuban (square) print, in the best condition.

\*A charming subject. The bull bears the load of love-letters she has received that day. (See Illustration.)

123 SLEEPING BABY WATCHED BY MOTHER AND GRAND-MOTHER.

Chuban (square) form, in fine condition.

124 BOY RIDING AN OX.

Chuban (square) form, in fine condition.

\*A delightful combination of black and gray.

125 O-SEN, THE CELEBRATED BEAUTY, ON THE VERANDAH OF THE KAGIYA TEA-HOUSE.

Chuban (square) form, in fine condition.

125a A BELLE AND HER ATTENDANT.

On the verandah after the bath. One of the celebrated Omi-Hakkei series.

125b GIRL SELECTING A LETTER.

In the hall of a tea-house. Small print.



No. 119. HARUNOBU

Youth freeing a nightingale to please O-Sen,  
famous beauty



No. 122. HARUNOBU

O-Sen, famous beauty, leading a bull bearing the love-letters she has received that day



No. 126. HIROSHIGE  
Shinto Temple, near Yedo, in winter

HIROSHIGE, 1796-1858

One of the greatest landscape artists  
among the Japanese

- 126 SHINTO TEMPLE OF  
MASAKI, NEAR YEDO.

Winter view. Horizontal  
form, fine condition.

\*Considered one of Hiro-  
shige's masterpieces.

(See Illustration.)

- 127 KINTAI BRIDGE, PROVINCE OF SUWO.

Snow scene. Broadsheet in fine condition.

- 128 A SNOW VIEW OF KISO MOUNTAIN.

Broadsheet in fine condition.

- 129 SHUBINO-MATSU, ONE OF THE "100 VIEWS OF YEDO."

Broadsheet in fine condition.

- 130 KOMAGATA, ONE OF THE "100 VIEWS OF YEDO."

Broadsheet in fine condition.

- 130a HASHIBA FERRY IN THE SNOW.

The ladies and the ferryman in the boat are rendered by Toyon-  
kuni. Date, about 1800.

HOKKEI

Flourished from about 1800-1840

- 131 DRAGON AND A WARRIOR IN A BOAT.

Surimono, in fine condition.

- 132 ONI IN THE DISGUISE OF A PRIEST.

Hossoye form, in fine condition.

HOKUSAI, 1760-1849

Pupil of Shunsho, and one of the great landscape artists of the world

- 133 SAWING A BLOCK OF WOOD, OR FUJI-YAMA FROM  
NAKAYAMA.

A remarkably fine impression.

\*One of the "Thirty-six Views of Fuji."

134 A SACRED DANCE.

From the "Hundred Poems" explained by the Nurse. Best condition.

\*From the Hayashi Collection, with his seal.

135 BOAT UNDER FULL SAIL.

From the "Hundred Poems." Fine condition.

135a THE WAVE IN KANAGAWA.

From the Fuji Sanjurikkei Series.

\*The most celebrated print of the artist. The impression is clear and the quality is superb.

**KEISAI**

Pupil of Hokkei, who flourished about 1830

136 CARP ASCENDING A WATERFALL.

Kakemono form, in fine condition.

\*The Japanese emblem of perseverance is the carp trying to ascend the waterfall.

**KIKUMARO**

Pupil of Utamaro, who worked from 1789-1829

137 SEGAWA, A FAMOUS BEAUTY.

Broadsheet in fine condition.

\*From the Hayashi collection.

**KIYOMITSU (TORII) 1735-1785**

Considered a rival of Harunobu in color printing

138 THE GIRL UMEGAE.

Hashiraye, fine condition.

\*Umegae prayed so fervently for money to aid her lover that she drew forth gold from the basin.

**KAKEMONO PAINTING**

139 BUDDHA IN GOLD ON A RED BACKGROUND.

Old painting dating from the Thirteenth Century. Framed.

**KIYONAGA, 1752-1814**

Noted for the grace and beauty of his prints

140 NIOTERU OF O-GIYA AND HER ATTENDANTS.

Broadsheet.

\*One of the best specimens in the collection; with the seal of the publisher Yeijudo.

(See Illustration.)



No. 140. KIYONAGA  
Nioteru of Ogiya and her attendants. With  
Yeijudo's seal



No. 141. KIYONAGA  
Segawa of Matsubaya, Yoshiwara beauty. With  
Yeijudo's seal

141 SEGAWA OF MATSUBAYA, A CELEBRATED YOSHIWARA BEAUTY.

Broadsheet.

\*As fine as the preceding lot; also bearing the seal of the publisher Yeijudo.  
(See Illustration.)

142 TWO LOVERS.

Chuban form, fine condition.

143 MOTHER AND CHILD.

Hashirayé in a fine ecru tone, perfect condition.  
(See Illustration.)

KIYOTSUNE (TORII) 1735-1785

144 UMEWO-MARU, SERVANT OF MICHIKANE.

Hossoye form.

\*A splendid example of three-color print.



KORIUSAI, 1720-1782

Known as the "Artist of the Hashira Kake," whose prints are elegant and decorative

- 145 MOTHER AND THREE CHILDREN.  
Chuban form, fine condition.

- 146 A KOMUSO UNDER A WILLOW TREE.  
Hashiraye.

\*One of Koriusait's fine examples in the manner of Harunobu.  
(See Illustration.)

- 147 KAORU OF YOTSUME-YA AND HER ATTENDANT.  
Hashiraye, in fine condition.  
(See Illustration.)

- 148 TWO LOVERS ON A VERANDAH, THE YOUNG MAN FISHING.  
Hashiraye, in fine condition.  
(See Illustration.)

No. 143  
KIYONAGA  
Mother and child

- 149 MITTATE ROKKASEN, SIX BEAUTIES PLAYING MUSICAL INSTRUMENTS.  
Hashiraye, in fine condition.  
(See Illustration.)

- 150 YOUTH PLAYING WITH SILK BALLS.  
Hashiraye, in fine condition.

- 151 SANBASO DANCING ON NEW YEAR'S DAY.  
Hashiraye, in fine condition.

\*This dance, which is said to bring good luck, is the celebrated Noh-Drama.  
(See Illustration.)

- 151a THREE GIRLS DANCING IN A RING.  
A small square print, in fine condition.



No. 148



No. 149

KORIUSAI  
No. 151

No. 148. Two lovers on a verandah  
No. 149. Six beauties playing musical instruments  
No. 151. Sanbaso dancing on New Year's Day  
No. 147. Kaoru of Yotsume-Ya and attendant  
No. 146. A Komuso under a willow tree



No. 147



No. 146

## KUNIMITSU

## 151b HEADS OF TWO ACTORS.

On a black background.

\*A very powerful and rare print.

## KUNISADA, 1785-1864

Whose work rivals that of his master, Toyokuni

152 YOSHIWARA BEAUTY BENEATH A CHERRY TREE.  
Surimono, in perfect condition.

## KUNIYOSHI, 1797-1861

One of the few Japanese artists who came somewhat under European influence

153 WOMAN ON A PILGRIMAGE.  
Surimono, in fine condition.

MASUNOBU, 1685-1764

An early and celebrated artist whose work is rare

- 154 YOUTH DANCING ON THE ARM OF HOTEI, THE GOD OF LUCK.

Hashiraye, in fine condition.

(See Illustration.)

SADAKAGE

Worked about 1835

- 155 GIRL IN A BLACK ROBE WITH A YOUTH.

Surimono, in fine condition.

SHIGEMASA (KITAO), 1738-1819

The first print is in a form of exceptional rarity by this artist

- 156 ATSUMORI ON HORSEBACK.

Hashiraye, in fine condition.

\*Splendid composition in pink and gray.



- 157 BOY FLYING A KITE.

Broadsheet in fine condition.

\*A very rare example.

SHUNCHO

Flourished from about 1776 to 1790. He was a pupil of Shunsho and greatly influenced by Kiyonaga

- 158 TWO LOVERS AND A LITTLE CHIN DOG.

Hashiraye.

\*A beautiful gray print.

(See Illustration.)



SHUNKO, 1765-1790

- 159 ASAHIKA, THE POPULAR STAGE HERO, ON A BOAT.

Hossoye form.

\*A remarkable print in perfect condition.

(See Illustration.)

No. 154  
MASUNOBU  
Youth dancing on  
the arm of Hotei

No. 158  
SHUNCHO  
Two lovers and a  
little Chin dog



No. 159. SHUNKO  
Asahina, stage hero, on a  
boat

160 COURT LADY READING A LETTER.

Hossoye form.

\*This and the two following prints (Nos. 161 and 162) form a triptych, unusual both in composition and coloring. One of Shunko's masterpieces and in his best manner.

161 A SAMURAI.

Part of the triptych.

162 A MUSUME.

Third piece of the triptych.

163 AN OTOKODATE.

Hossoye form, in fine condition.

164 AN OTOKODATE.

Companion to the above.

165 SAMURAI CARRYING LONG SWORDS.

Hossoye print, in fine condition.

166 A SAMURAI UNDER AN UMBRELLA.

Hossoye form, perfect condition.

\*Signed "Shunjo," the early signature of Shunko.  
(See Illustration.)

SHUNSEN  
Worked about 1790 and later

167 GEISHA WITH AN UMBRELLA IN THE SNOW.

Kakemono, in fine condition.

\*One of the masterpieces of Shunsen.



SHUNSHO, 1724-1792

An artist famous for his prints of actors

168 AN ACTOR AS GORO SOGA.

Hossoye form, in perfect condition.

No. 166. SHUNKO  
Samurai under an umbrella

- 169 AN ACTOR REPRESENTING FUDO-MYOO.  
Hossoye form, fine condition.
- 170 NIPPON ZAEMON, A FAMOUS PIRATE PORTRAYED BY AN ACTOR.  
Hossoye form, in fine condition.
- 171 AN OTOKODATE.  
Hossoye form, in fine condition.
- 172 ACTOR AS A RONIN.  
Hossoye form, in fine condition.  
\*This print bears the famous "Jar" seal, from which Shunsho derived his nickname of Tsubo-ya.
- 173 KANPEI AND O-KARU.  
Punishing the Spies of the Enemy, an episode from the story of the "Forty-seven Ronins." Chuban form, in good condition.
- 174 OISHI AND THE RONINS.  
From the story of the "Forty-seven Ronins." Chuban form, fine condition.
- 175 "HICHI-FUKUJIN" STORING AWAY THEIR WEALTH.  
A pair of broadsheets.

SHUNYEI, 1769-1819

Although working during the influence of the Torii School, Shunyei, almost alone, kept to the Katsugawa technique

- 176 KANPEI IN A RAINSTORM.

From the "Forty-seven Ronins." Hossoye form, in fine condition.

(See Illustration.)



No. 176. SHUNYEI  
Kanpei in a rainstorm



No. 184. TOYOKUNI I  
Segawa of Rokko, celebrated beauty

No. 179. TOYOHARU  
Entertainment at a Yoshiwara tea-house

No. 193. UTAMARO  
Sweet water seller, with boy drinking water

177 O-HAN AND CHOYEMON, SCENE FROM A PLAY.

Hossoye form, in fine condition.

178 AN ACTOR AS AN OTOKODATE.

Hossoye form, in fine condition.

TOYOHARU, 1733-1814

179 ENTERTAINMENT AT A YOSHIWARA TEA-HOUSE.

Horizontal form.

\*A fine print in the best condition. Several gentlemen in company with Taya are watching a group of Kamuro playing the "Dragon Game." The print is executed in the Ukiye (looking through spectacles) style said to have been invented by Toyoharu.

(See Illustration.)

TOYOHIRO, 1773-1828

180 GROUP OF YOUNG GIRLS IN A TEMPLE YARD.

Broadsheet. Fine print, in good condition.

181 HUNTING CHESTNUTS.

Broadsheet in fine condition.

TOYOKUNI I, 1769-1825

An artist whose work had tremendous vogue, even in his lifetime

182 COURT LADIES AT THE RYOGOKU TEA-HOUSE.

Broadsheet, fine condition.

\*One of the most beautiful prints of the artist.

183 MESSENGER WAITING FOR A LADY'S LETTER TO BE FINISHED.

184 SEGAWA OF ROKKO. PORTRAIT.

Broadsheet in the best condition.

\*A rare print; the lines of the face are executed in pink.

(See Illustration.)

185 AN OTOKODATE AND TWO GEISHAS.

Broadsheet in good condition.

186 ACTOR DANCING, IN THE COSTUME OF A PRINCESS.

Broadsheet in good condition.

\*In the best manner of the artist.



187 OISHI AND O-KARU, FROM THE "FORTY-SEVEN RONINS."

Hashiraye, in fine condition.

188 THE LOVERS, COMPACHI AND KOMURASAKI.

Hashiraye. A splendid print, in fine condition.  
(See Illustration.)

188a FIRST PORTRAIT OF MINAMOTO YOSHITUNE.

188b THE FIRST TWO ACTORS.

The expressions of their faces resemble the work of Sharaku.

UNSIGNED

189 IMPERIAL COURT SCENE.

Surimono, in perfect condition.

190 SAMURAI AND TAYU.

Surimono, and a remarkably fine example.

No. 188  
TOYOKUNI I  
The lovers,  
Compachi and  
Komurasaki

UTAMARO, 1754-1806

Celebrated for the beauty and grace of his prints. One of the last great artists of the Ukiyo-ye School

191 "KODOMA HAKKEI." MOTHER AND CHILDREN.

Broadsheet.

192 MOTHER AND CHILD.

Broadsheet. Against a yellowish background, charming color.

193 SWEET WATER SELLER WITH BOY DRINKING WATER.

Broadsheet. An interesting print, in splendid condition.  
(See Illustration.)

194 TWO YOSHIWARA BEAUTIES.

Broadsheet, perfect.

\*A famous print with the seal of the publisher, Tsutoya Shugesaburo.

It was this publisher who lodged Utamaro for some time in order to obtain his work by keeping him from dissipation and idleness.

- 195 WOMEN AT THEIR DAILY TASKS.  
Broadsheet in fine condition.
- 196 THE FAMOUS BEAUTY HINADZURU.  
Broadsheet. A fine print.
- 197 TWO LOVERS BY A SCREEN.  
Broadsheet in fine condition.
- 198 THREE BEAUTIES IN A PARODY OF THE "FORTY-SEVEN RONINS."  
Broadsheet in fine condition.
- 199 A WOMAN HAVING A MASSAGE.  
Broadsheet, best condition.
- 200 TWO LOVERS, "O-SOME" AND "HISAMATSU."  
Broadsheet. A fine print in good condition.
- 201 MISCHIEVOUS BOY, WITH HIS SLEEPING MOTHER.  
Broadsheet in fine condition.
- 202 TWO GIRLS WITH A MIRROR.  
Broadsheet in fine condition.
- 203 GIRL WRITING A LOVE-LETTER.  
Broadsheet in perfect condition.
- 204 GEISHA AND HER ATTENDANT.  
Broadsheet in fine condition.
- 205 TWO GIRLS ARRANGING THEIR HAIR.  
Broadsheet in fine condition.  
\*From the Hayashi Collection.
- 205a YOUTH WITH TWO GIRLS WALKING ON YENOSHIMA BEACH.
- 205b PRINCE FUKAKUSA COURTING THE LADY KOMACHI.  
A very rare print.

205c THE FIGURES OF TWO WOMEN.

One of the Seiro-Hokkei set.

UTAMARO II

206 THE LIFE OF COURT LADIES.

Pair of broadsheets in good condition.

YEIRI

Flourished about 1810

Pupil of Yeishi of whose work and life little are known

207 BENTEN, HOTEI AND DAIKOKU.

Three of the Gods of Luck.

\*Hashiraye, fine condition.

YEISEN, 1789-1848

An artist of great power, sometimes said to resemble Memling

208 A BEAUTY WITH HER PET PARROT.

Broadsheet in fine condition.

\*Printed in silver.

YEISHI

Flourished 1780-1805

Characterized as "The elegant Yeishi"

209 GIRL AND A YOUNG MAN ON A VERANDAH.

Hashiraye, in fine condition.

210 GROUP OF COURT LADIES.

Broadsheet in fine condition.

211 A PRINCE AND GROUP OF COURT LADIES.

Broadsheet in fine condition.

211a A FAMOUS BEAUTY READING A LOVE-LETTER.

One of the Seiro-Bijin Rokka-Sen set.

YEISHO

Worked from about 1800 to 1810, and whose prints are rare

211b YOUNG GIRL, LARGE HEAD.

In beautiful gray and dull blue tones.

\*One of the masterpieces of Yeisho and very rare.

YEISUI  
Flourished about 1810

- 212 SOMENOSUKE OF MATSUBAYA.

Broadsheet in fine condition.

YEIZAN

Worked from about 1800 to 1829, noted for his composition and coloring

- 213 GEISHA GIRL AND ATTENDANT.

Broadsheet in fine condition.

- 214 A MUSUME CAUSING A BABY'S FACE TO BE REFLECTED IN WATER.

Kakemono form.

\*A very interesting print, in fine condition.

- 215 A YOUNG SAMURAI IN BLACK WITH A CRIMSON FAN.

Kakemono form, in fine condition.

YOSHINOBU

Worked about 1750; his work is early and rare

- 216 A COURTESAN AND HER ATTENDANT.

Chuban form, in fine condition.

\*A print of unusual merit by an artist whose work is not often seen.

BUNCHO, 1764-1801

- 217 SAMURAI WITH WHITE WAR FLAG.

Hossoye form, fine condition and a good print.

(See Illustration.)



No. 217. BUNCHO  
Samurai with white  
war flag











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